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To Arthur Friedheim

SCHIRMER'S SCHOLASTIC SERIES
VOLUME 9

THE CHOPIN TECHNIC

A Series of Daily Studies

Based on Difficult Passages Taken from
the Preludes and Études of Fr. Chopin

By
HENRY LEVEY



G. SCHIRMER, INC., NEW YORK

PREFACE

"The Études of Chopin abound in passages which may be turned into exercises." Lecoupey, in 1878, was among the first to suggest that these beautiful passages might be so utilized. [Lecoupey, "The Virtuosity," Schirmer's Library, Vol. 70, page 15.]

The great technical value of Chopin's compositions, apart from the intrinsic greatness of his music, must be apparent to the student who seriously endeavors to master the purely technical difficulties so constantly encountered in their study.

The author of the present volume has not aimed at completeness, as this would entail a compilation of almost interminable length; but he has sought to extract, from difficult passages, the very essence of what is most likely to be the cause of trouble.

The transposition of every exercise is absolutely essential, and in this respect the author lays claim to a completeness not commonly found in books devoted to technic. Unless written out note for note, teachers know full well how hard it is to get a student to transpose even the simplest of exercises. The use of the same fingering in all keys has the sanction of almost all authorities. This difficulty is at once exaggerated and simplified; simplified, because the pupil is not compelled to study anew a fingering peculiarly adapted to another key; and exaggerated, because of the obvious difficulty in frequently placing the thumb on the black keys.

Octave-passages have not been included, as in Kullak's method the subject has been admirably and completely treated.

The order in which these exercises are to be studied is left to the discretion of the teacher.

The mastery of these special difficulties should enable the student to conquer the purely mechanical side of all great composers, as it is almost universally conceded, that of all writers for the piano, Chopin remains technically, as well as musically, preëminent.

H. L.

NEW YORK, 1908.

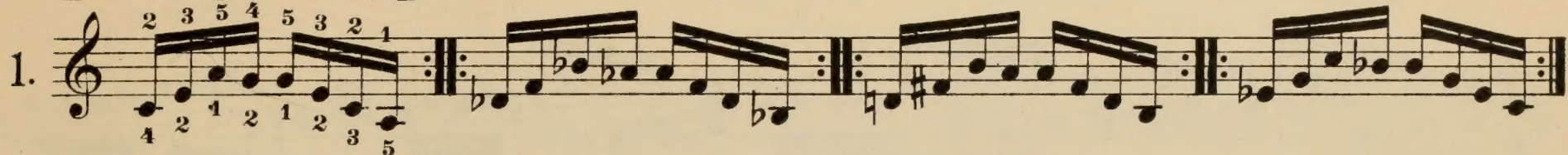
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The Chopin Technic

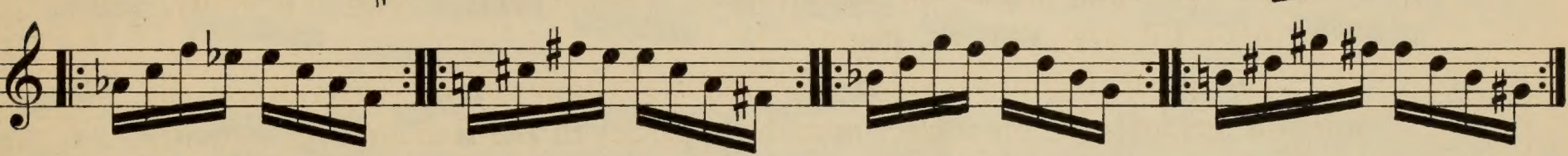
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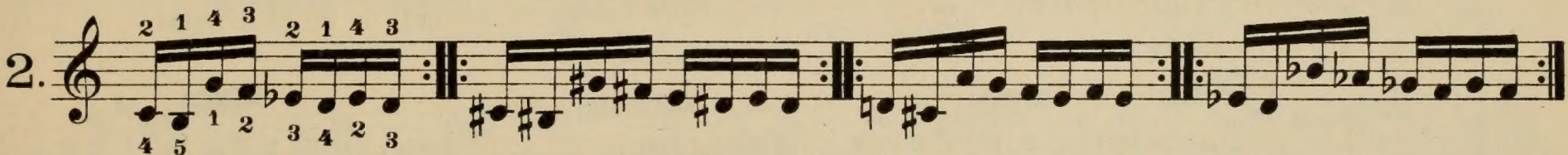
[Étude Op. 10, No. 12]

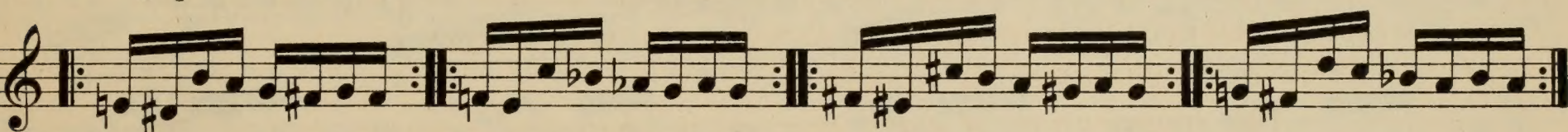
Henry Levey

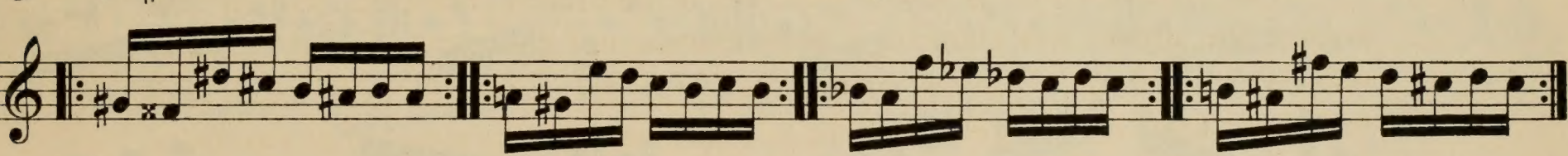
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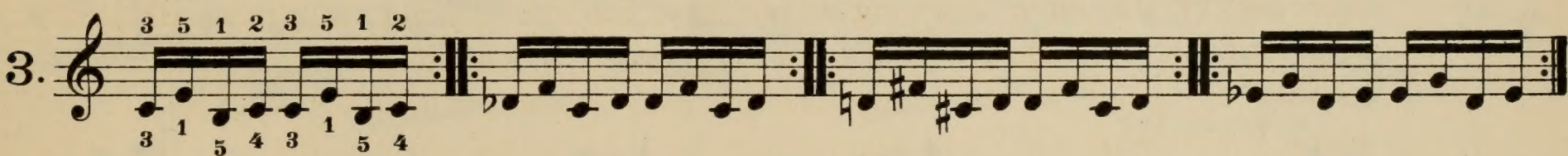


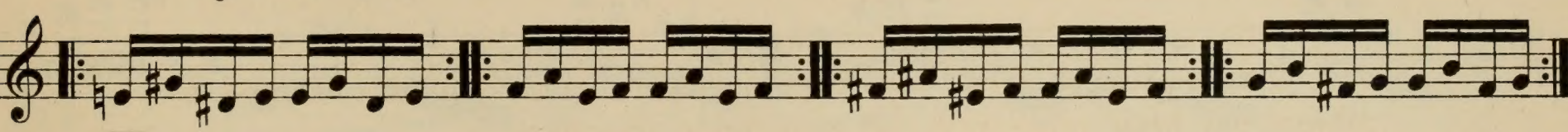


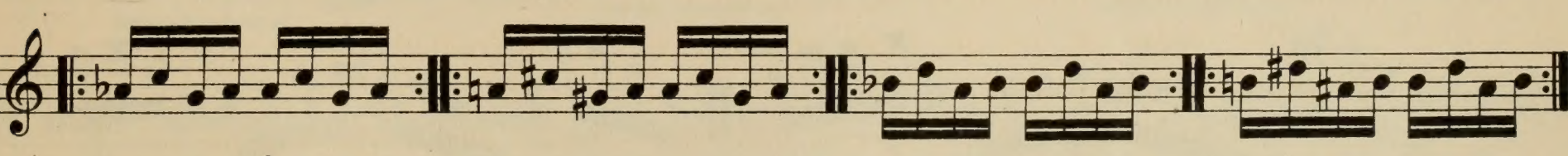
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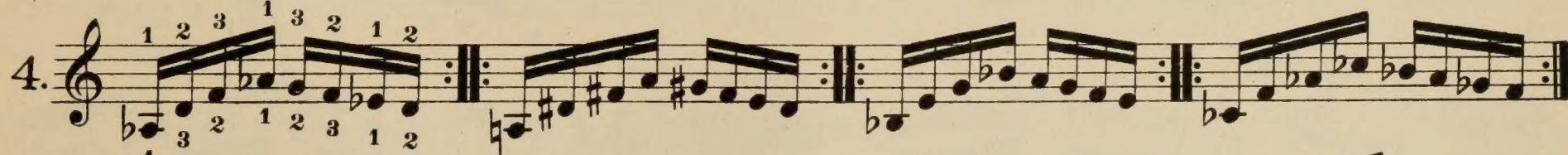


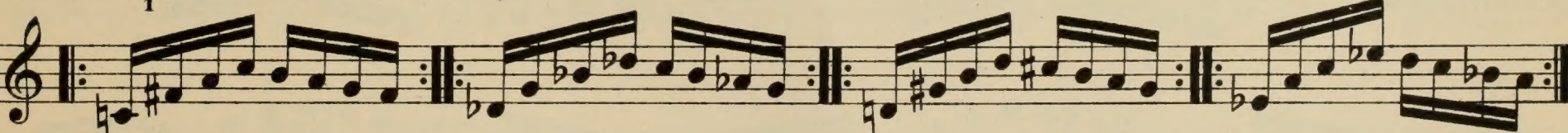


3. 





4. 





Practise with each hand separately, at first; the left hand an octave lower.

The fingering given in the first measure of each exercise should be strictly adhered to in all the keys.

A strict *legato* is to be maintained; and each measure should be repeated at least 25 times.

5. Musical staff 5, first system. Treble clef. Fingerings: 2 1 5 4 3 2 4 3 (top); 4 5 1 2 3 4 2 3 (bottom). Includes repeat signs and accidentals.

Musical staff 5, second system. Treble clef. Includes repeat signs and accidentals.

Musical staff 5, third system. Treble clef. Includes repeat signs and accidentals.

6. Musical staff 6, first system. Treble clef. Bass clef. Fingerings: 4 1 4 2 (top); 2 1 2 4 (bottom). Includes repeat signs and accidentals.

Musical staff 6, second system. Treble clef. Bass clef. Includes repeat signs and accidentals.

Musical staff 6, third system. Treble clef. Bass clef. Includes repeat signs and accidentals.

7. Musical staff 7, first system. Bass clef. Treble clef. Fingerings: 1 2 3 4 5 1 2 3 4 3 2 1 (top); 5 2 1 4 3 2 1 3 2 3 1 2 (bottom). Includes repeat signs and accidentals.

Musical staff 7, second system. Bass clef. Treble clef. Includes repeat signs and accidentals.

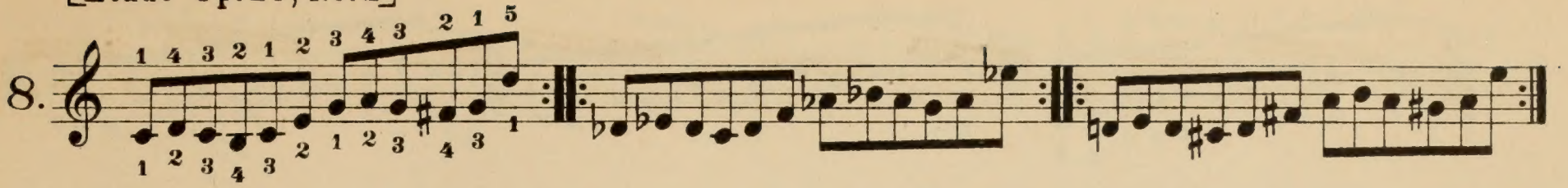
Musical staff 7, third system. Bass clef. Treble clef. Includes repeat signs and accidentals.

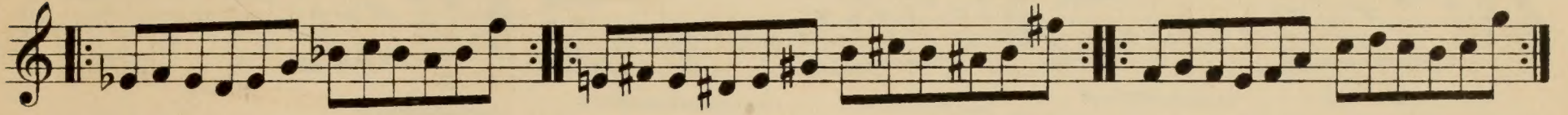
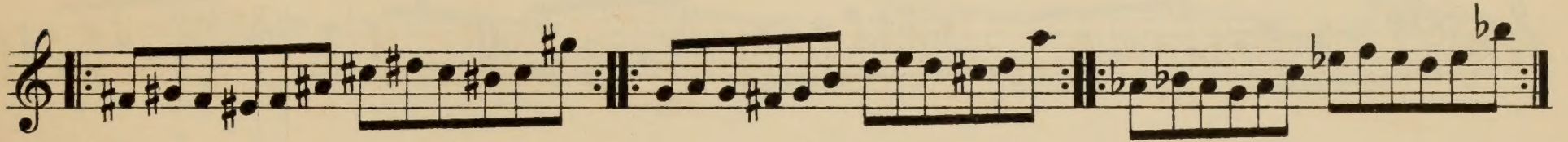
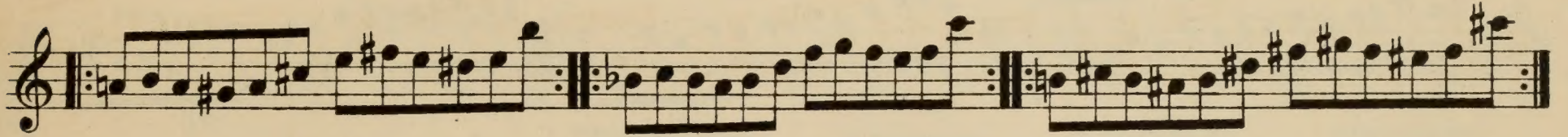
Musical staff 7, fourth system. Bass clef. Treble clef. Includes repeat signs and accidentals.

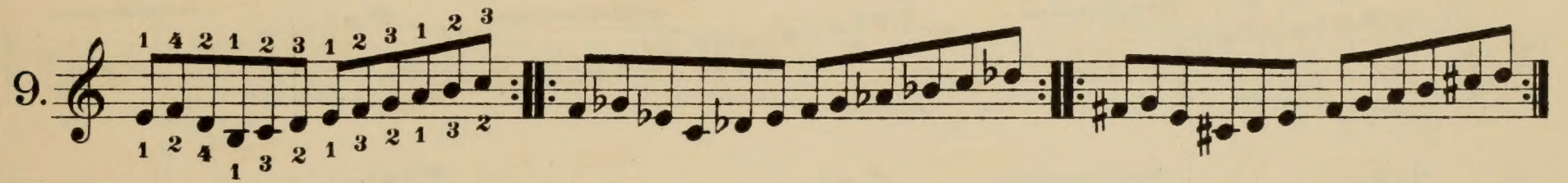
Musical staff 7, fifth system. Treble clef. Includes repeat signs and accidentals.

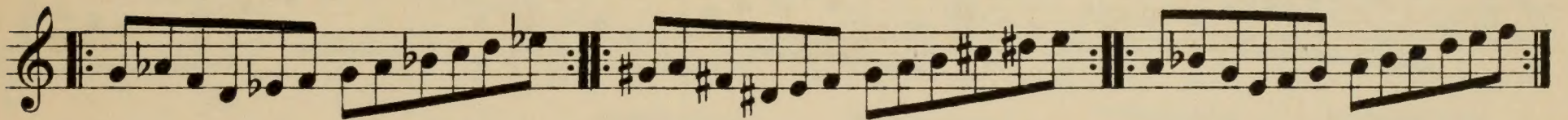
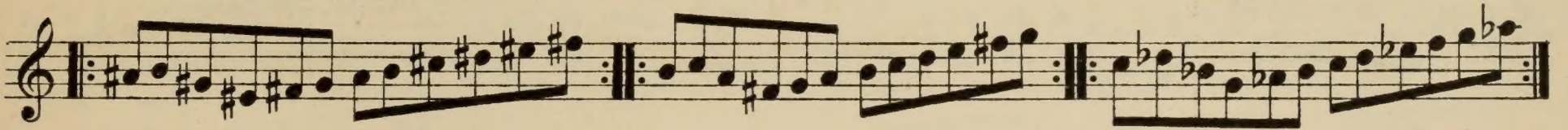
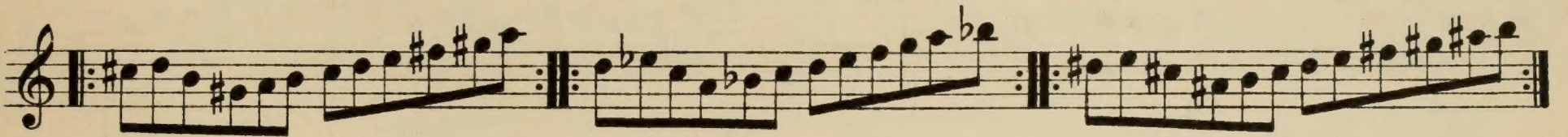
Musical staff 7, sixth system. Treble clef. Includes repeat signs and accidentals.

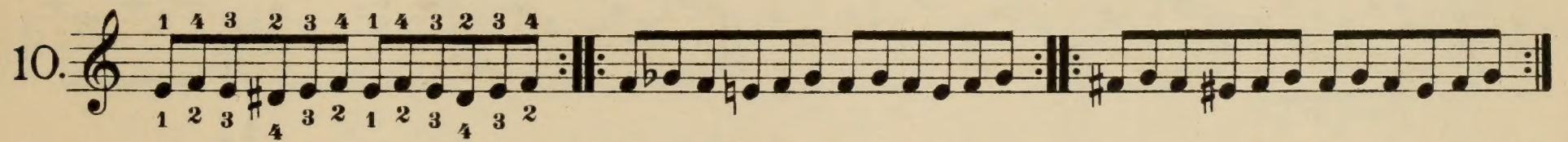
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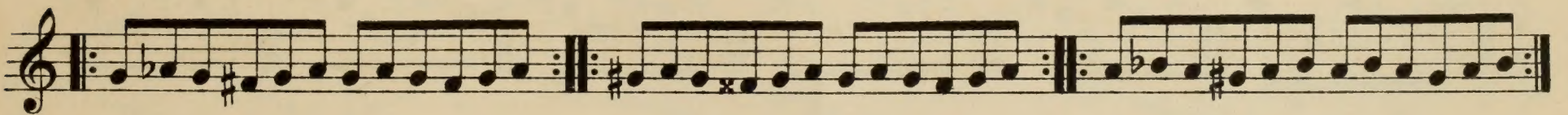
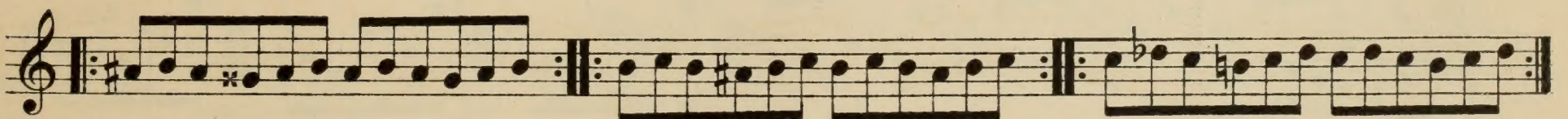
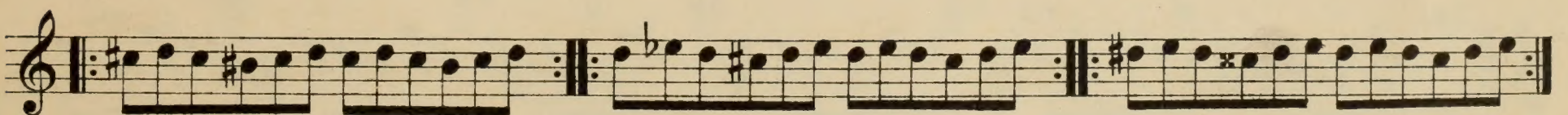
8. 

9. 

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12.

[Étude Op. 25, No. 1]

13.

14.

15.

16.

17.

18.

19.

20. Musical notation for exercise 20, first staff. Includes fingerings: 1 2 3 4 1 2, 3 5 4 3 2 1, 5 4, 3 2 1 4, 3 2 1 2 3 1.

Musical notation for exercise 20, second staff.

Musical notation for exercise 20, third staff.

Musical notation for exercise 20, fourth staff.

[Étude Op. 10, No. 5]

21. Musical notation for exercise 21, first staff. Includes fingerings: 3 5, 1 4 2 4, 1 5 2, 3 1 4, 3 1 5, 2 4 2, 5 4, 2 5 4.

Musical notation for exercise 21, second staff.

Musical notation for exercise 21, third staff.

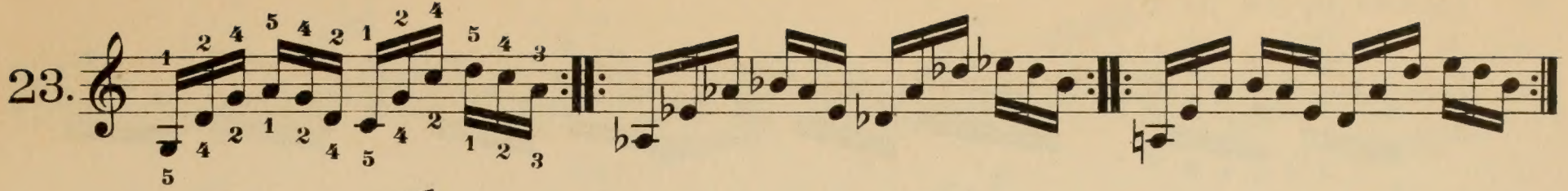
Musical notation for exercise 21, fourth staff.

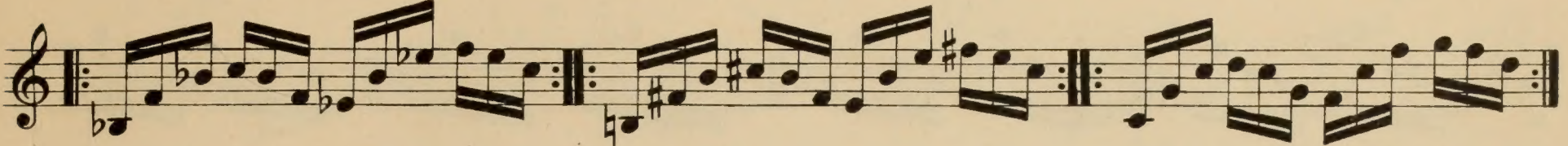
22. Musical notation for exercise 22, first staff. Includes fingerings: 2 4 3, 1 5 1, 2 4 3, 1 5 1, 4 2 3, 5 1 5, 4 2 3, 1 1, 5 5.

Musical notation for exercise 22, second staff.

Musical notation for exercise 22, third staff.

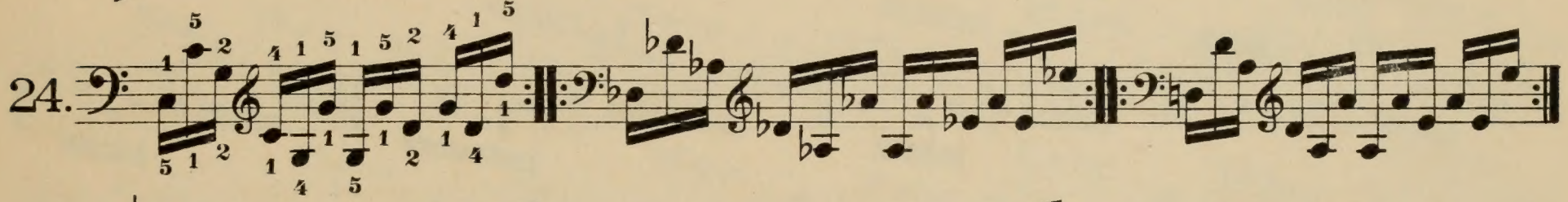
Musical notation for exercise 22, fourth staff.

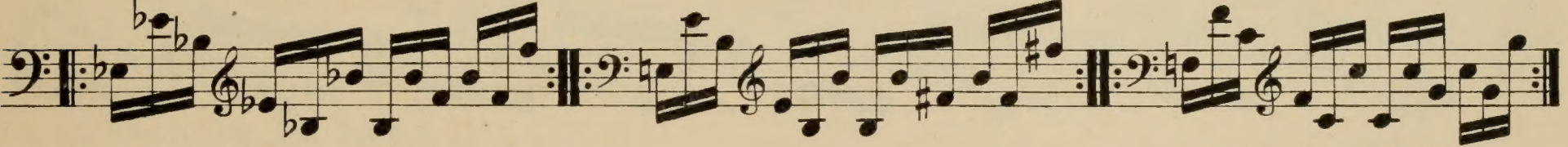
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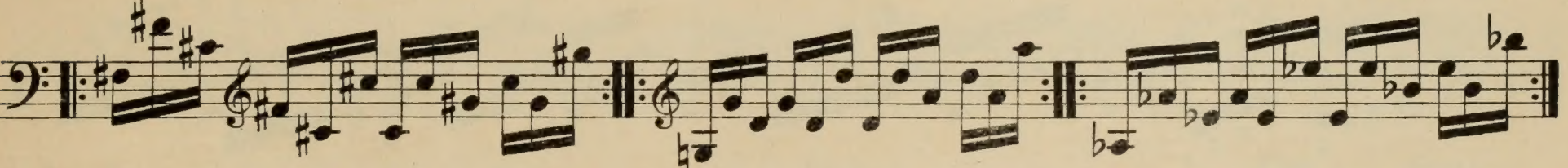


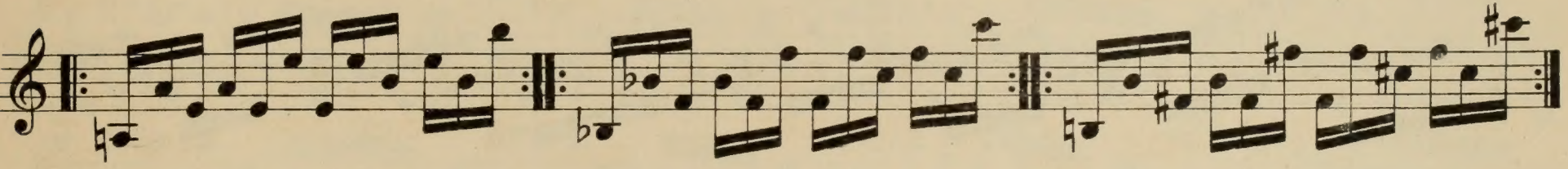


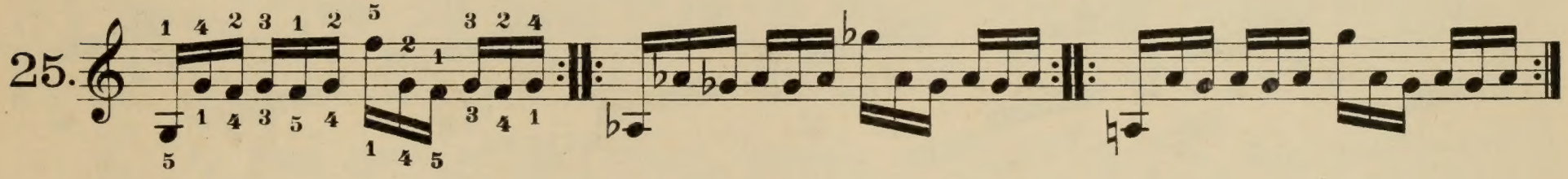


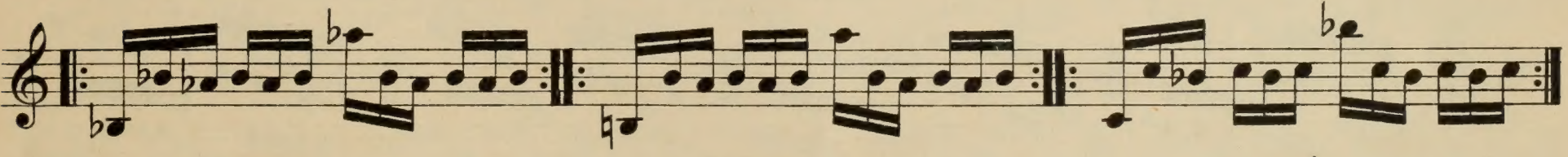
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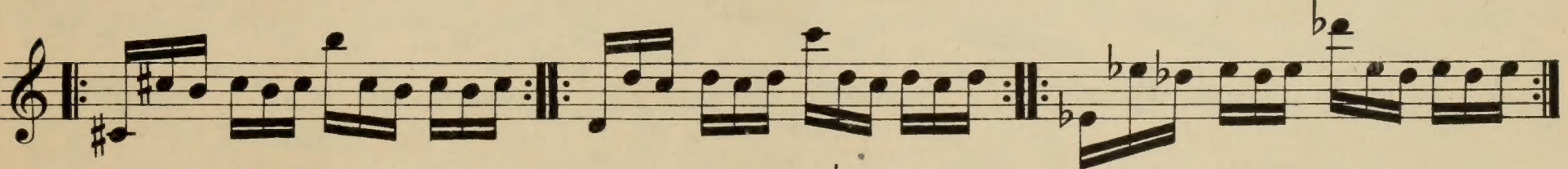


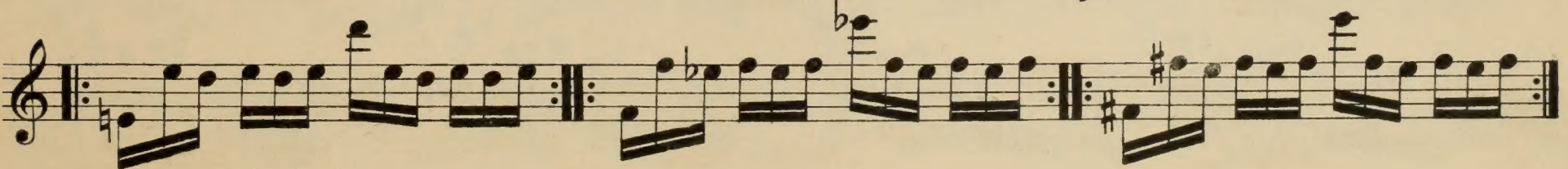




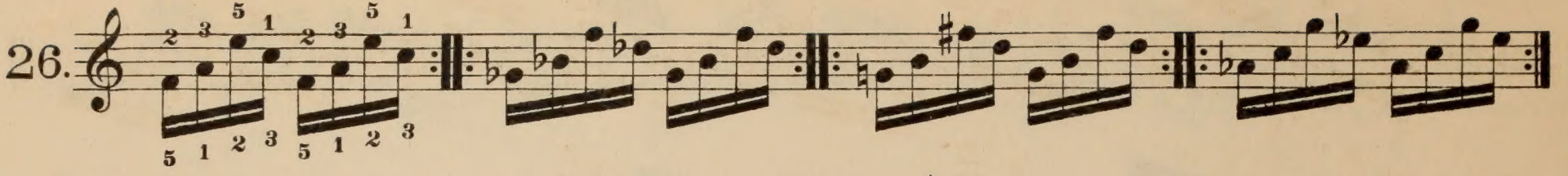
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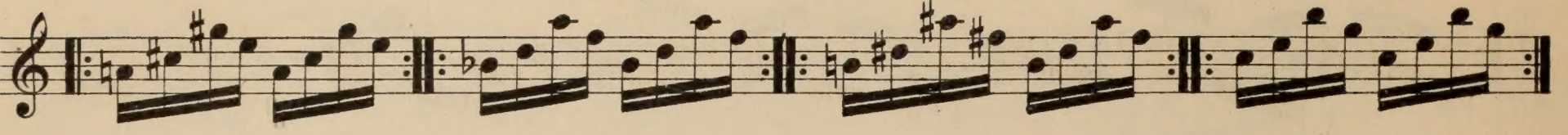


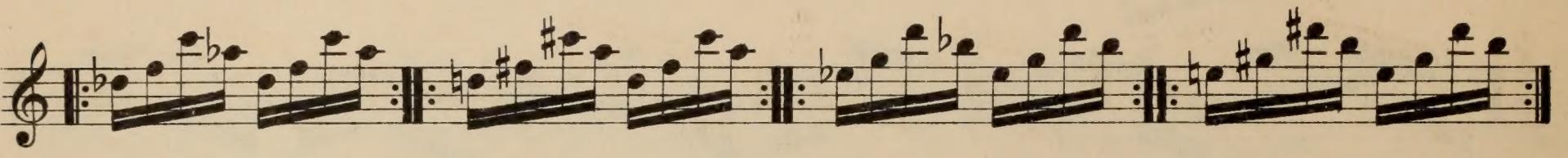




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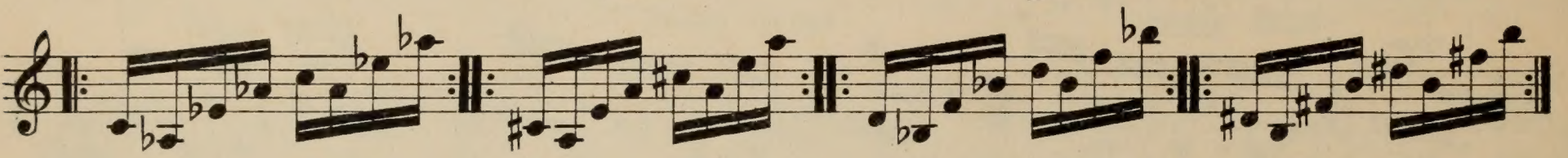
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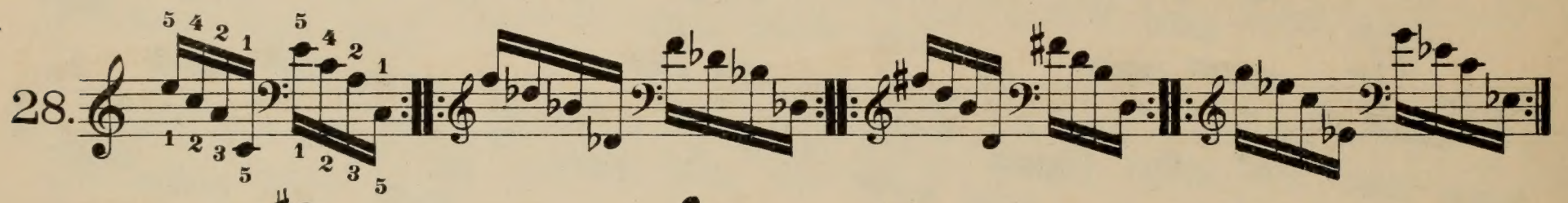


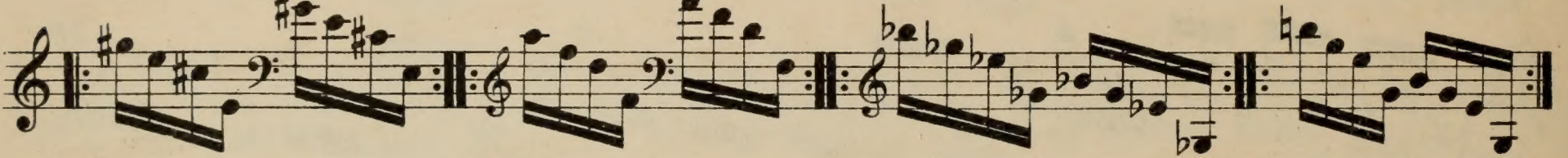


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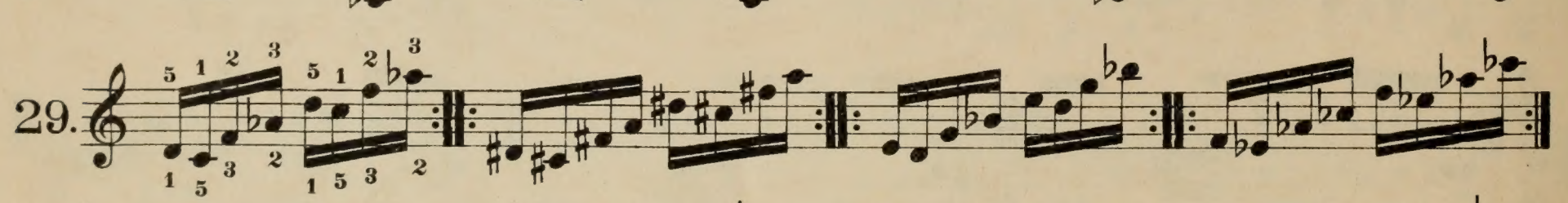


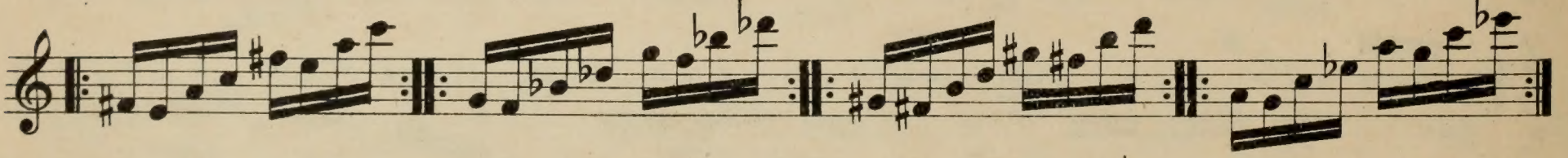


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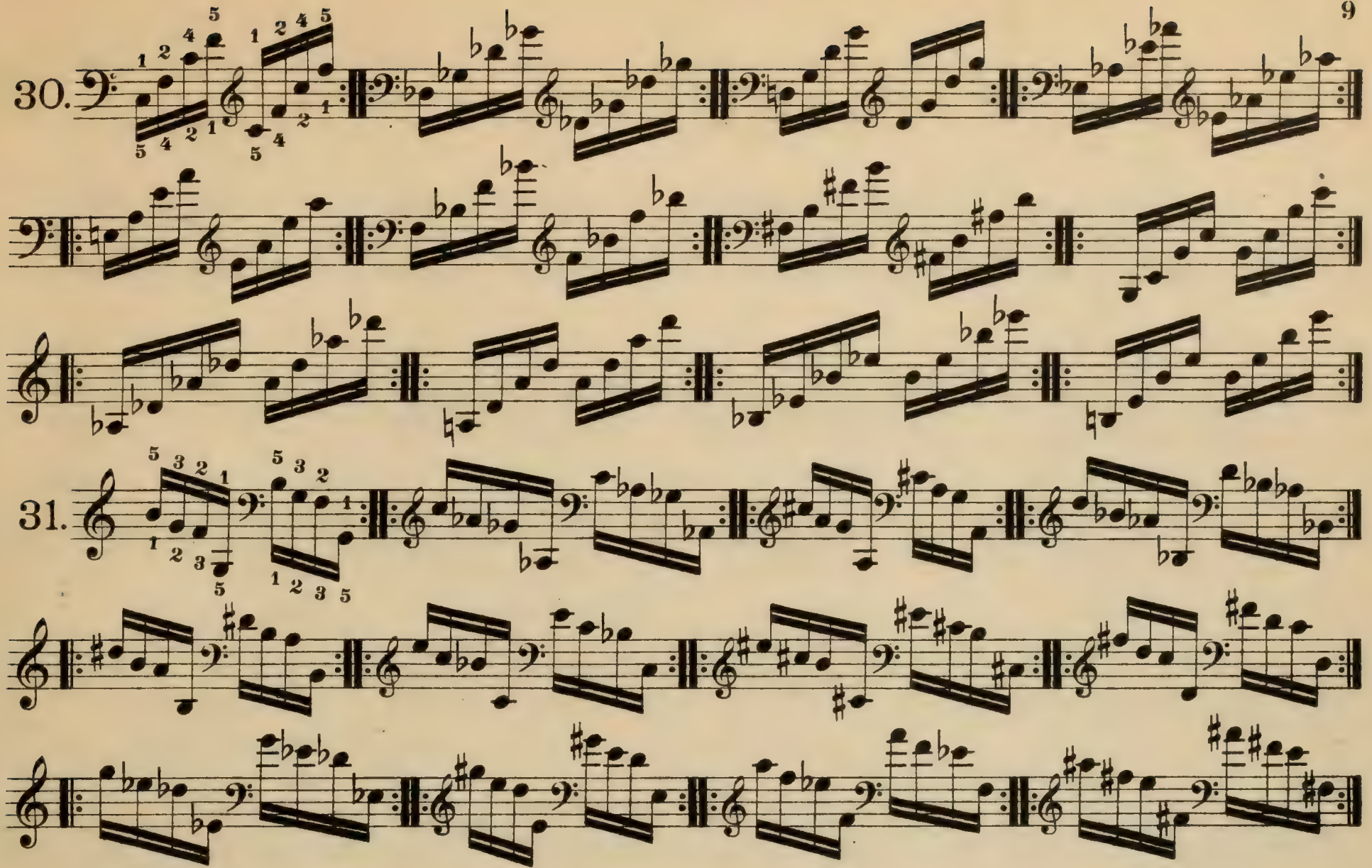




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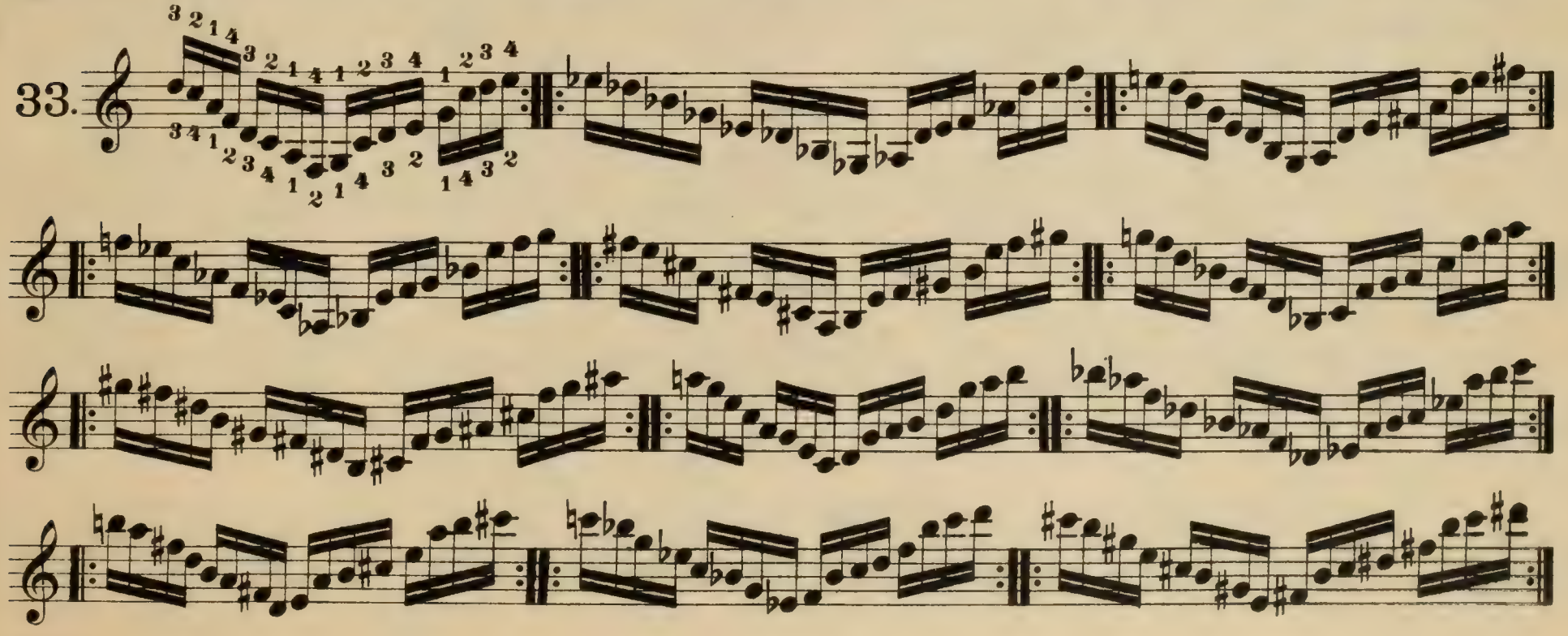


30. 

31. 

[Étude Op. 10, No. 8]

32. 

33. 

34. Musical notation for exercise 34, first staff. Includes fingerings: 4 1 2 5 4 1 2 5 and 1 4 5 1 4 5.

Musical notation for exercise 34, second staff.

Musical notation for exercise 34, third staff.

35. Musical notation for exercise 35, first staff. Includes fingerings: 2 3 4 1 2 3 4 1 and 1 4 3 2 1 4 3 2.

Musical notation for exercise 35, second staff.

Musical notation for exercise 35, third staff.

36. Musical notation for exercise 36, first staff. Includes fingerings: 1 5 4 3 2 1 4 2 and 5 1 2 3 4 5 2 4.

Musical notation for exercise 36, second staff.

Musical notation for exercise 36, third staff.

Musical notation for exercise 36, fourth staff.

Musical notation for exercise 36, fifth staff.

Musical notation for exercise 36, sixth staff.

37. Musical notation for exercise 37, first staff. Includes fingering: 4 3 2 5, 4 3 2 5, 3 4 5, 3 4 5.

Musical notation for exercise 37, second staff.

Musical notation for exercise 37, third staff.

38. Musical notation for exercise 38, first staff. Includes fingering: 3 4 5 2, 3 4 5 2, 4 3 2, 4 3 2, 5, 5.

Musical notation for exercise 38, second staff.

Musical notation for exercise 38, third staff.

39. Musical notation for exercise 39, first staff. Includes fingering: 2 3 1 4, 2 3 1 4, 4 3 1, 4 3 1.

Musical notation for exercise 39, second staff.

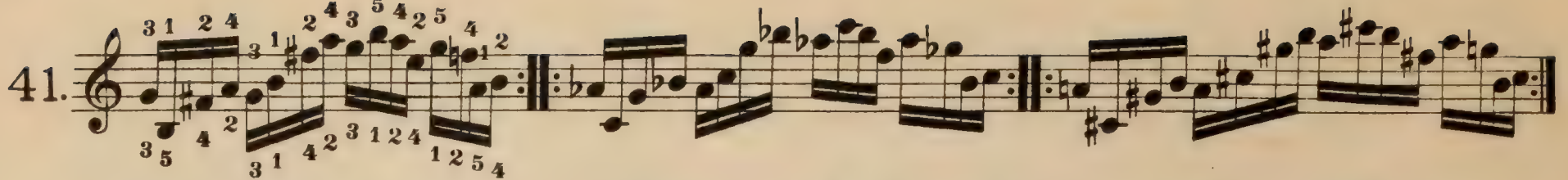
Musical notation for exercise 39, third staff.

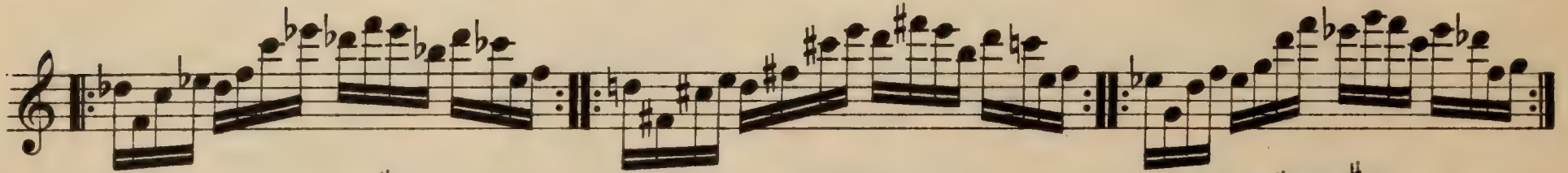
40. Musical notation for exercise 40, first staff. Includes fingering: 2 5 4 1, 2 5 4 1, 5 2 1 4, 5 2 1 4, 5, 4 5.

Musical notation for exercise 40, second staff.

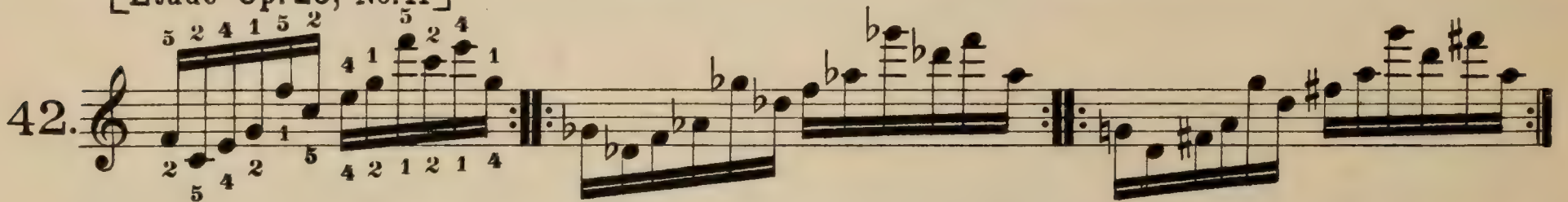
Musical notation for exercise 40, third staff.

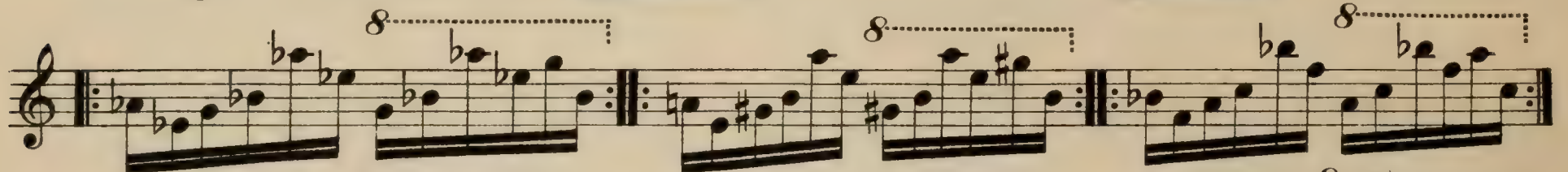
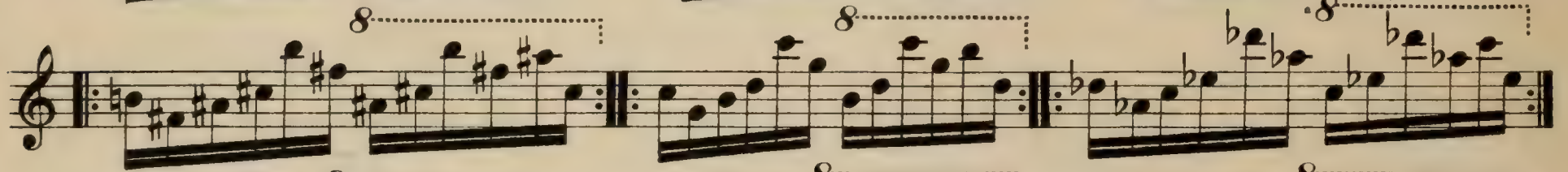
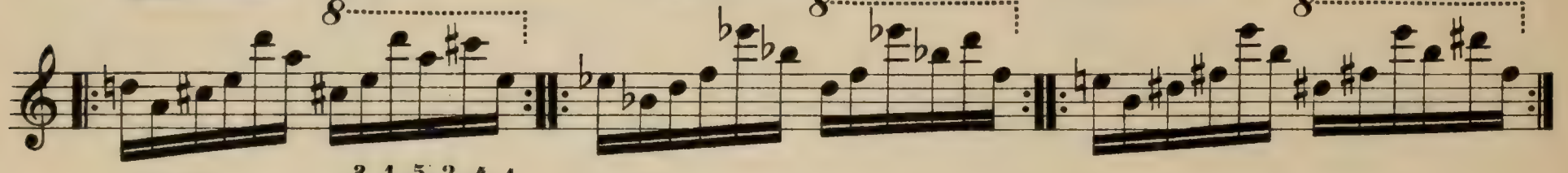
Musical notation for exercise 40, fourth staff.

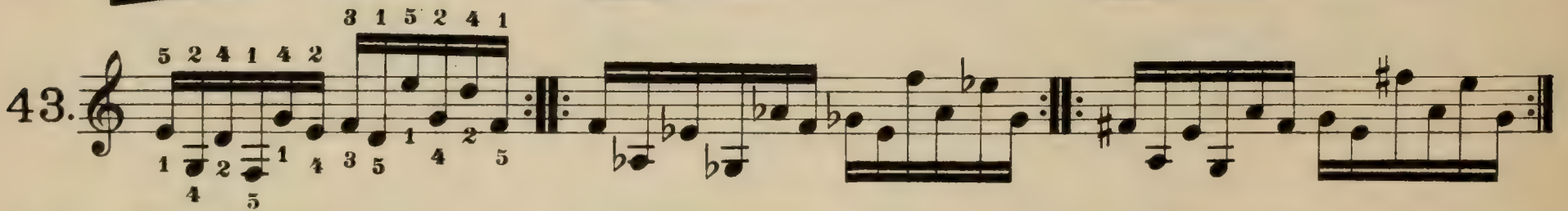
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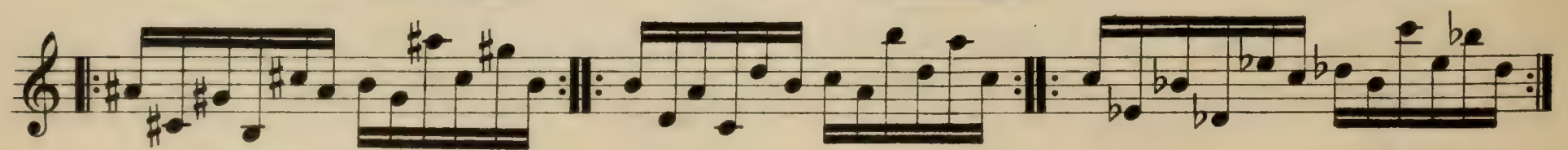
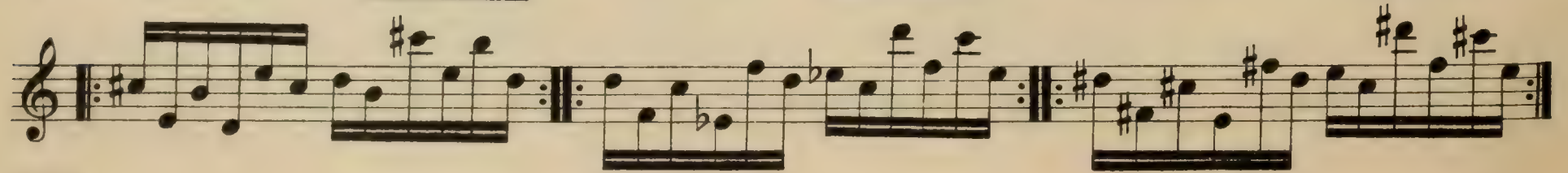




[Étude Op. 25, No. 11]

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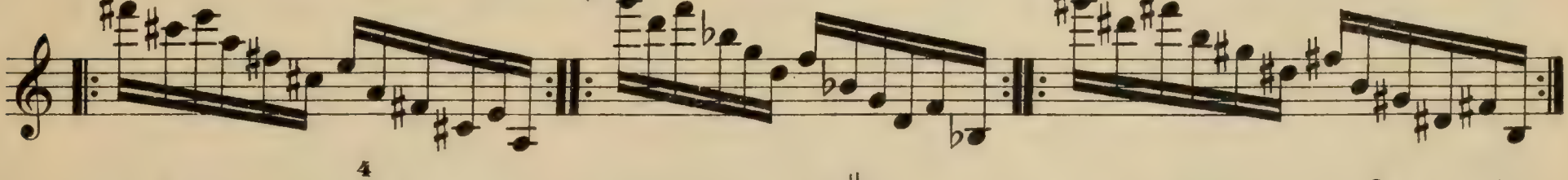
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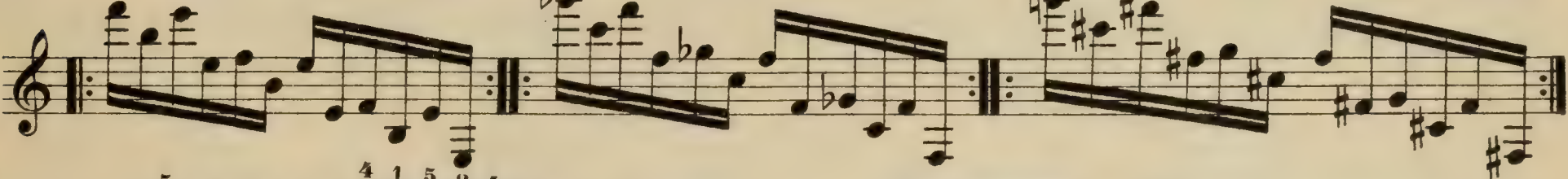


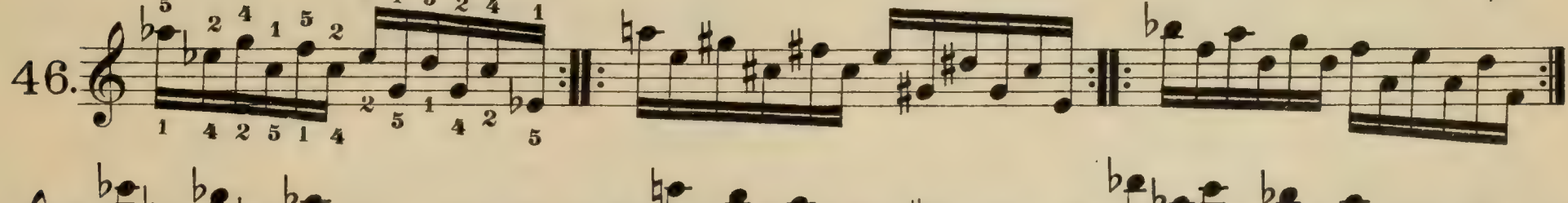


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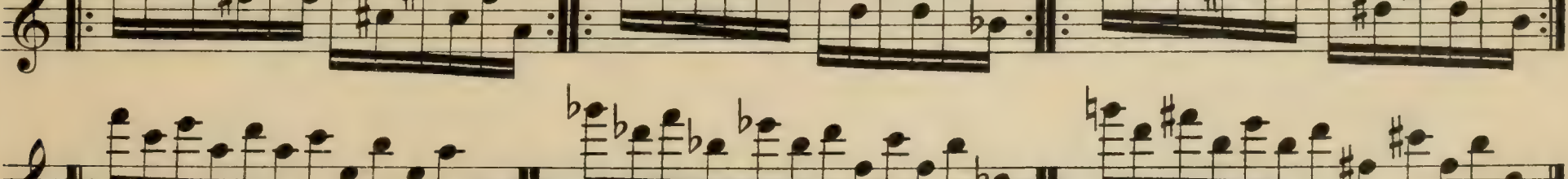






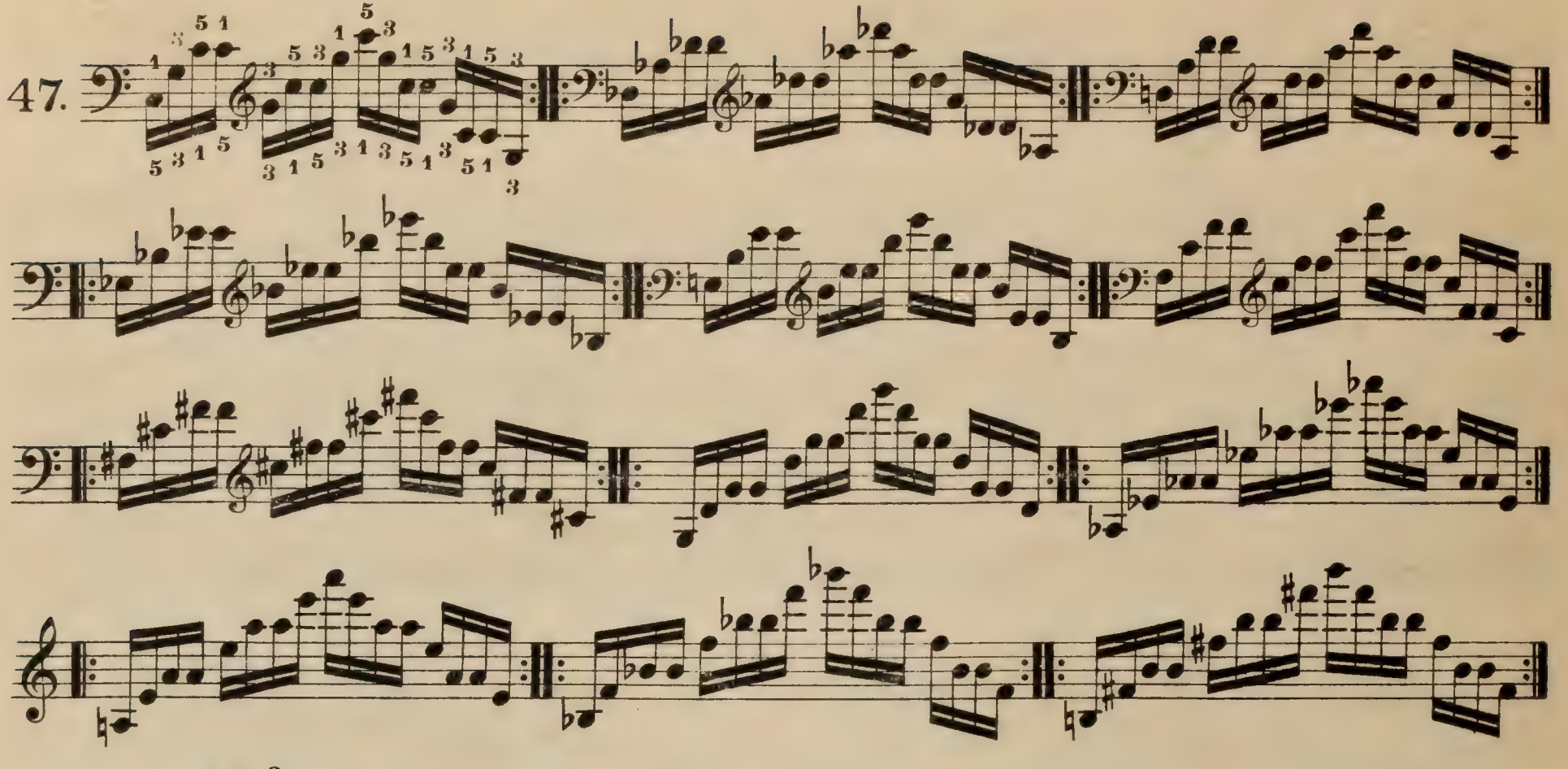
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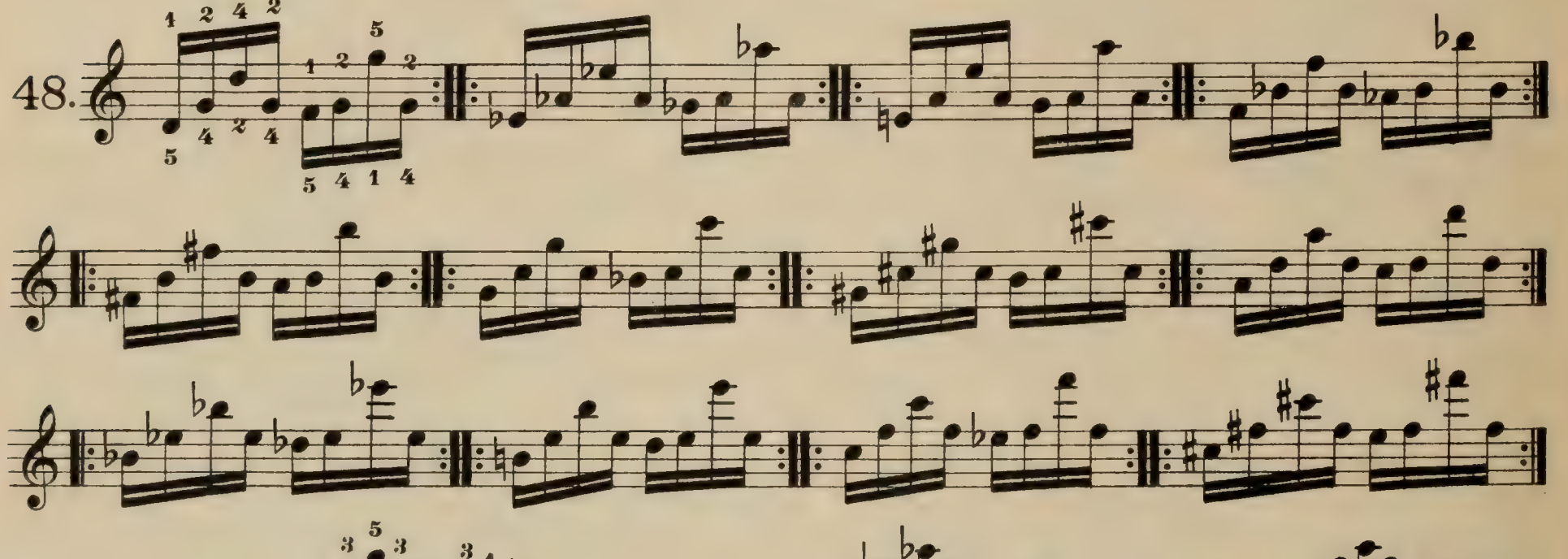







[Étude Op. 25, No. 12]

47.  Exercise 47 consists of three systems of music. The first system has a bass clef on the left and a treble clef on the right. The bass line contains complex fingerings: 1 3 5 1, 5 3 1 5, 3 1 5 3 1 3 5 1 3, 5 1 3, and 5 1 3. The treble line features a series of eighth-note patterns with various accidentals (flats and naturals). The second system continues the bass line with similar patterns and the treble line with more eighth-note runs. The third system shows the bass line with sharp accidentals and the treble line with a mix of sharp and flat accidentals.

48.  Exercise 48 is written in a single treble clef. It begins with a series of eighth-note patterns. Fingerings are indicated as 1 2 4 2, 1 2 5, 2, 5, 4 2 4, and 5 4 1 4. The piece features a variety of accidentals, including flats and naturals, and includes repeat signs with first and second endings.

49.  Exercise 49 is written in a single treble clef. It starts with eighth-note patterns and includes fingerings such as 1 3 5 1, 3 5 1, 3 1 5 3, 1 5 3, 2 1 5, 2 1 5, 2 4 2, 5 1, 5 1 2, and 5. The score contains many accidentals (flats and naturals) and features repeat signs with first and second endings, some marked with an '8' for eighth notes.

50.

51.

Detailed description: The page contains two musical exercises, 50 and 51. Exercise 50 is written for bass and treble clefs. It begins with a bass clef staff containing a sequence of notes with fingerings (1, 2, 5, 1, 2, 5, 1, 2, 1, 5, 2, 1, 5, 2) and a corresponding treble clef staff. The exercise continues with several measures of music in bass clef, followed by a double bar line and a key signature change to one flat (B-flat). The second part of exercise 50 continues in bass clef with notes and fingerings (5, 4, 1, 5, 4, 1, 5, 4, 1, 4, 5, 1, 4, 5, 1, 4, 5, 1, 4). Exercise 51 is written for treble clef. It begins with a treble clef staff containing notes and fingerings (1, 2, 5, 1, 2, 5, 1, 2, 2, 1, 5, 2, 1, 5, 2) and a corresponding bass clef staff. The exercise continues with several measures of music in treble clef, followed by a double bar line and a key signature change to one flat (B-flat). The second part of exercise 51 continues in treble clef with notes and fingerings (5, 4, 4, 1, 5, 4, 1, 4, 5, 1, 4, 5, 1, 4). The page concludes with several measures of music in treble clef, including some notes marked with an '8' and dotted lines.

[Prelude Op. 28, No. 3]

52.

52.

[Prelude Op. 28, No. 16]

53.

53.

54. Musical notation for exercise 54, first staff. Includes fingerings: 1 2 3 1, 4 5 4 3 2, 4 3 2 1, 5 4 3 5, 4 5 2 1, 2 3 1 2, 1 2 3 5.

Musical notation for exercise 54, second staff.

Musical notation for exercise 54, third staff.

Musical notation for exercise 54, fourth staff.

55. Musical notation for exercise 55, first staff. Includes fingerings: 5 4 3 2, 2 3 4 1, 2 3 4 1, 2 3, 1 3 1 2, 3 5 4 3, 2 4 3 2, 1 4 3 2.

Musical notation for exercise 55, second staff.

Musical notation for exercise 55, third staff.

Musical notation for exercise 55, fourth staff.

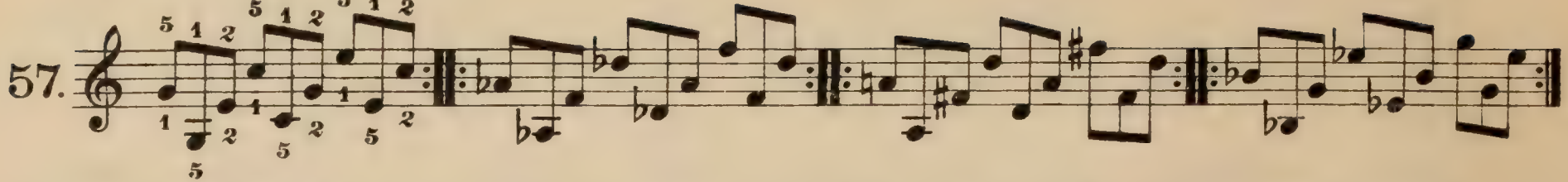
56. Musical notation for exercise 56, first staff. Includes fingerings: 1 2 3 1, 2 5 4 1, 2 1 2 3, 1 5 4 2, 5 4 3 2, 4 5 4 3 2, 1 2 1 2.

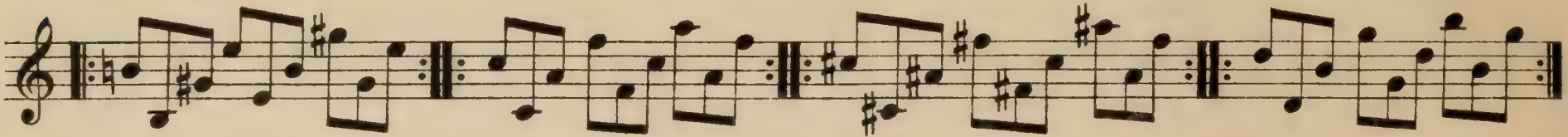
Musical notation for exercise 56, second staff.


Musical notation for exercise 56, third staff.

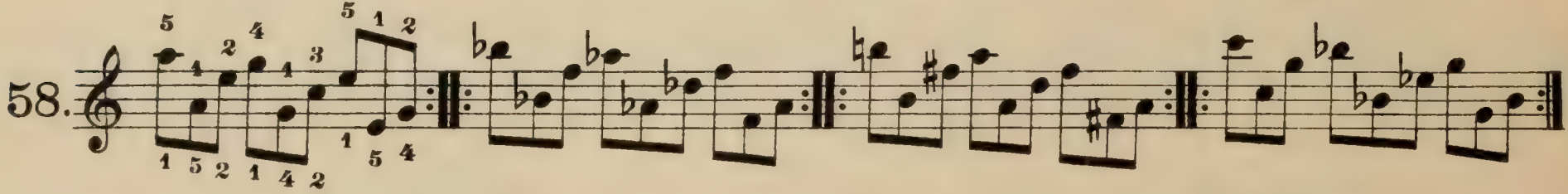
Musical notation for exercise 56, fourth staff.

[Prelude Op. 28, No. 19]

57. 

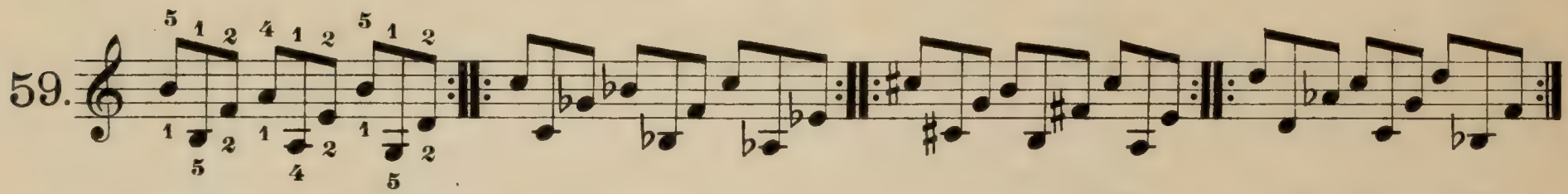




58. 

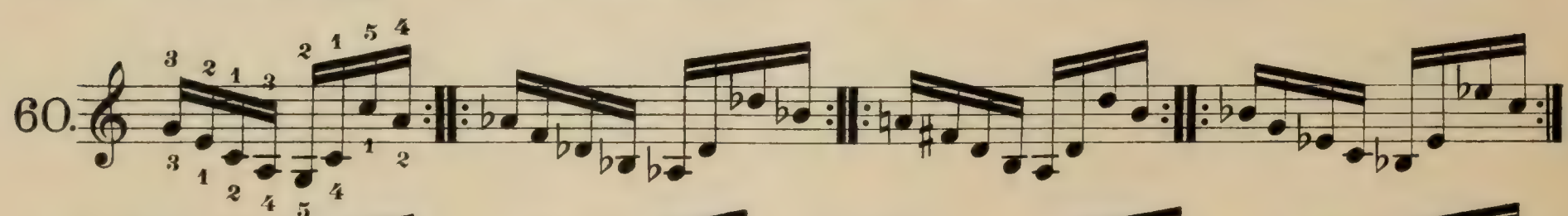


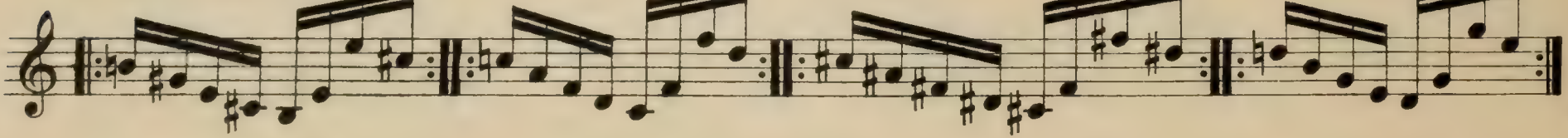


59. 





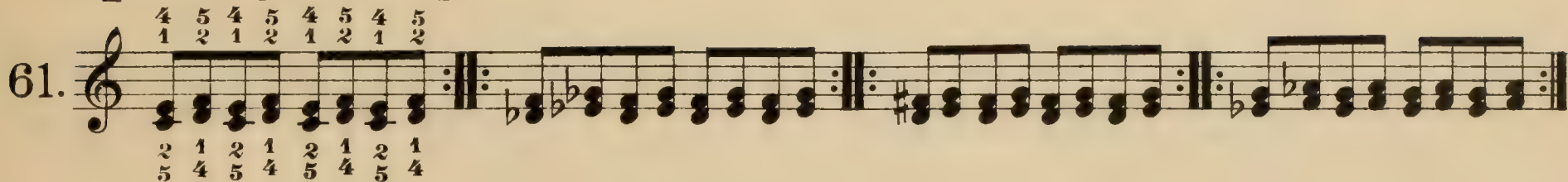
60. 

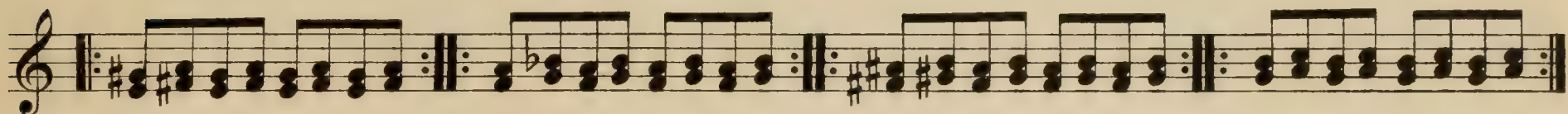


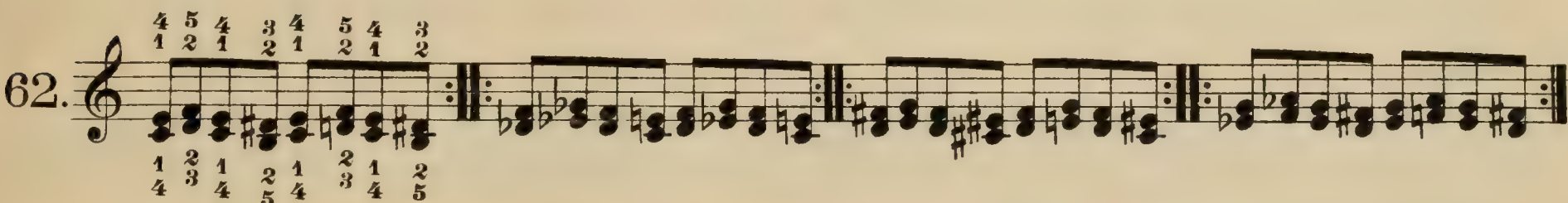


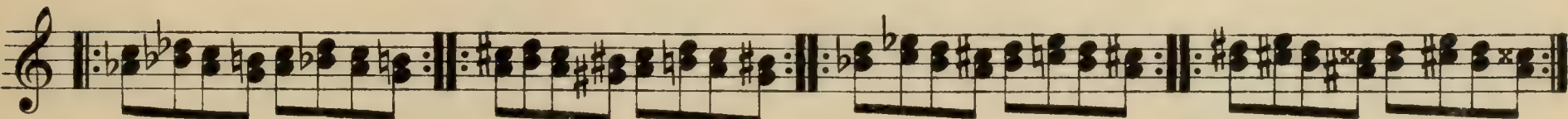
II. Thirds

[Étude Op. 25, No. 6]

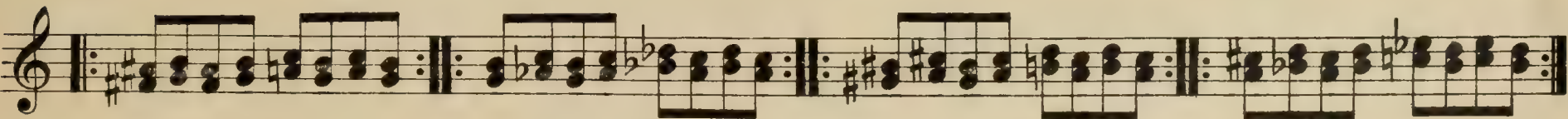

61. 




62. 

63. 

64.
 Musical staff 1 for exercise 64. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains a sequence of chords and intervals. Fingering numbers are provided: 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 5 3, 4 2, 3 1, 2 1. Below the staff, the corresponding fingering numbers are: 1 3, 2 4, 3 5, 1 3, 2 4, 3 5, 1 3, 2 4, 3 5, 1 2, 1 3, 2 4, 3 5.

Musical staff 2 for exercise 64. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

Musical staff 3 for exercise 64. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

Musical staff 4 for exercise 64. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

Musical staff 5 for exercise 64. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

Musical staff 6 for exercise 64. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

65.
 Musical staff 1 for exercise 65. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains a sequence of chords and intervals. Fingering numbers are provided: 3 4, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2. Below the staff, the corresponding fingering numbers are: 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3.

Musical staff 2 for exercise 65. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

Musical staff 3 for exercise 65. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

Musical staff 4 for exercise 65. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

Musical staff 5 for exercise 65. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

Musical staff 6 for exercise 65. It continues the sequence of chords and intervals from the first staff, maintaining the same key signature and time signature.

66. Musical staff with notes and fingerings (5 4, 2 1, 5 3, 2 1, 5 4, 2 1, 5 3, 2 1, 5 4, 2 1, 5 3, 2 1) and a key signature change to two flats.

Musical staff with notes and a key signature change to one flat.

Musical staff with notes and a key signature change to one flat.

Musical staff with notes and a key signature change to one flat.

Musical staff with notes and a key signature change to two flats.

Musical staff with notes and a key signature change to one flat.

67. Musical staff with notes, fingerings (4 1, 3 2, 4 1, 3 2, 4 1, 3 2, 4 1, 3 2, 4 1, 3 2, 4 1, 3 2), and a key signature change to two flats.

Musical staff with notes and a key signature change to one flat.

Musical staff with notes and a key signature change to one flat.

Musical staff with notes and a key signature change to one flat.

Musical staff with notes and a key signature change to two flats.

Musical staff with notes and a key signature change to one flat.

68.

 5 3 4 2 3 1 5 3 4 2 3 1 5 3 4 2 3 1 5 3 4 2 3 1 2
 1 3 2 4 3 5 1 3 2 4 3 5 1 3 2 4 3 5 1 2 3 4 3 5

69.

 3 4 3 4 3 4 3 4
 2 1 2 1 2 1 2 1
 1 2 1 2 1 2 1 2
 4 3 4 3 4 3 4 3

III. Sixths

[Étude Op. 25, No. 8]

70.

71.

72.

73.

3 1 4 1 3 1 4 1 5 2 4 1
 2 5 1 4 2 5 1 4 1 3 1 4

Detailed description: This exercise consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains several measures of music with various fingerings indicated above and below the notes. The second and third staves continue the piece with similar musical notation and fingerings. The piece concludes with a double bar line and repeat dots.

IV. Mixed Passages

[Étude Op. 10, No. 2]

74.

4 2 1 3 4 5 3 2 1 4 3 4
 2 4 5 2 3 5

Detailed description: This exercise consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features complex rhythmic patterns and fingerings indicated above and below the notes. The second and third staves continue the piece with similar musical notation and fingerings. The piece concludes with a double bar line and repeat dots.

75.

5 2 1 3 4 5 4 1 3 5 4
 3 2 1 3 1 2 1 4 5 2 5

Detailed description: This exercise consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features complex rhythmic patterns and fingerings indicated above and below the notes. The second and third staves continue the piece with similar musical notation and fingerings. The piece concludes with a double bar line and repeat dots.

76. Musical notation for exercise 76, first staff. Includes fingerings: 5 2 4 3 4, 3 2 1, 5 3 4 5 4 1, 2 3 1, 1 5, 1 3 5, 1 5, 2 5.

Musical notation for exercise 76, second staff.

Musical notation for exercise 76, third staff. Includes an 8-measure rest.

Musical notation for exercise 76, fourth staff. Includes an 8-measure rest.

Musical notation for exercise 76, fifth staff. Includes an 8-measure rest.

Musical notation for exercise 76, sixth staff. Includes an 8-measure rest.

77. Musical notation for exercise 77, first staff. Includes fingerings: 4 2 1, 5 3 1, 4 5 4 5, 4 2 1, 5 4 5, 4 2 1, 5 4 5, 4 2 1, 2 1, 1 2 1 5, 2 4 5, 2 4 5, 2 4 5.

Musical notation for exercise 77, second staff.

Musical notation for exercise 77, third staff.

Musical notation for exercise 77, fourth staff.

[Étude Op. 10, No. 7]

78.

79.

80.

 3 5 3 5 4 5 3 5 3 5 3 5
 2 1 2 1 2 1 2 1 2 1 2 1
 3 1 2 1 2 1 2 1 2 1 2 1
 4 5 4 5 4 5 4 5 4 5 4 5

81.

 4 5 4 5 4 5 4 5 4 5 3 5
 2 1 2 1 2 1 2 1 2 1 2 1
 2 1 2 1 2 1 2 1 2 1 2 1
 4 5 4 5 4 5 4 5 4 5 3 5

[Étude Op. 25, No. 5] For the right hand alone

82.

83.

84.

Etudes, No. 3

85.

86.

87.

